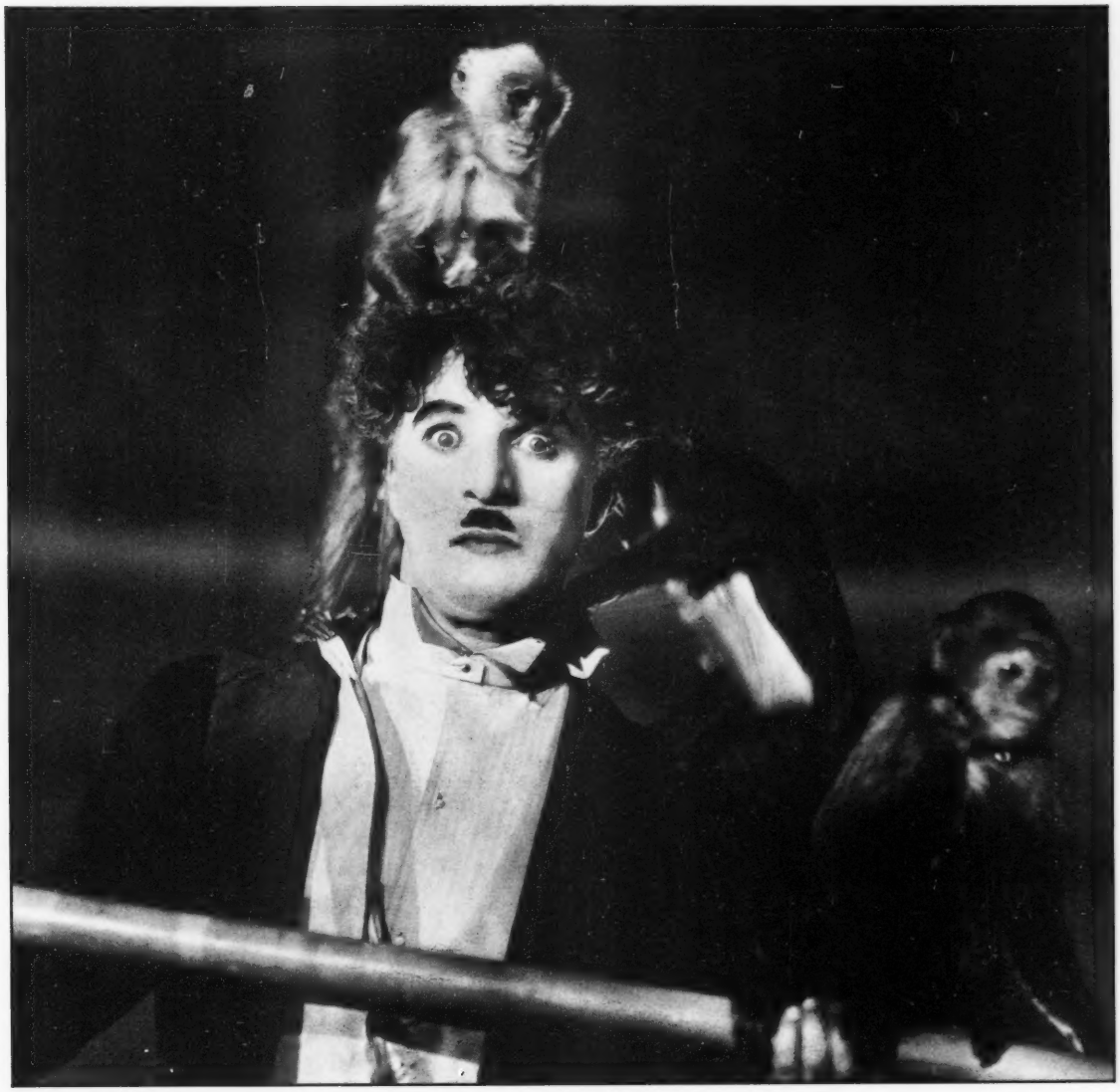
Library of Congress

INFORMATION BULLETIN

Vol. 52, No. 17 Published Biweekly September 20, 1993



The Music of Chaplin's 'The Circus'

Library of Congress

INFORMATION BULLETIN

Vol. 52, No. 17
September 20, 1993

JAMES H. BILLINGTON
Librarian of Congress

On the Cover: Charlie Chaplin's "Little Tramp" at a high point (or low point), as he is besieged by monkeys while he attempts to traverse a tightrope. *From "The Circus," 1928*

Cover Story: An LC music specialist traveled to Chaplin's mansion in Switzerland in her quest to reconstruct the original accompaniment to "The Circus." Her account of the events. 340

Calling All Leaders: The Library's Leadership Development Program is looking for a few good men and women to participate in a 15-month program at LC. 338

Charlie Chaplin: A Short List of References. 349

New Travels: The Library has recently expanded its Traveling Exhibition Program. 350

Songs of War: The Persian Gulf War has inspired many to set their feelings to music. The Library has processed its collection. 352

The Sounds of Silence: A Hungarian official speaks out on minority rights in Europe. 354

News from the Center for the Book 356

Jazz on Film: A Library Junior Fellow completes a research project. 358

The *Library of Congress Information Bulletin* is issued biweekly except in August (no issues published) and in December (one issue published) by the Public Affairs Office of the Library of Congress and distributed free of charge to publicly supported libraries and research institutions, academic libraries, learned societies and allied organizations in the United States.

Comparable institutions and organizations in other countries may arrange to receive the *Bulletin* on an exchange basis by applying in writing to the Library's Exchange and Gift Division. All other correspondence should be addressed to the LC *Information Bulletin*, Public Affairs Office, Library of Congress, Washington, DC 20540–8610.

GUY LAMOLINARA, Editor
LUCY D. SUDDRETH, Editorial Assistant
PEGGY F. PIXLEY, SHERYLE O. SHEARS, Printing and Processing Section
JOHN J. KOZAR, Publisher

Library Recruits Candidates for Minority Leadership Development: *20 Persons to Be Selected for Program*

The Library has launched a new Leadership Development Program to recruit and train a total of 20 persons for library management positions upon completion of the program. (see LC *Information Bulletin*, July 12, 1993) The deadline has been extended from Sept. 15 to Oct. 15.

The 30-month pilot program will consist of two 15-month cycles. For each cycle, the Library will tap five Library employees, as well as five individuals from outside the Library, who have not held leadership positions but who have demonstrated leadership ability. Anyone can apply, but the Library will focus recruitment on minorities.

"In each of two cycles, 10 individuals will participate in a 15-month program, which will include special management training seminars that concentrate on management skills necessary for high-level library positions," said Deanna Marcum, program coordinator and director for Public Service and Collection Management I. "Biweekly seminars will focus on special skills that the participant previously developed so that they will complement the library skills needed for the leaders of libraries in the complex technological environment of the 21st century."

"The Library is in a unique position to build upon the remarkable talent pool of individuals from diverse backgrounds to assume positions of leadership in the nation's libraries," said Denise Banks, program coordinator and director of Affirmative Action and Special Programs.

The Leadership Development Program is made possible by a grant of $1 million from John Kluge, president of Metromedia and chairman of the Library's James Madison Council, a private-sector group that supports Library programs. Such programs typify creative solutions to meet critical needs in an era of increasingly tight budgets, Ms. Marcum said.

"The Leadership Development Program will help the Library of Congress fulfill its pledge of placing more minorities in managerial positions where they are currently underrepresented. The program is a tremendous opportunity for the Library to conduct the widest possible search for talented professionals."

—James H. Billington

"The Leadership Development Program will help the Library of Congress fulfill its pledge of placing more minorities in managerial positions where they are currently underrepresented," said Dr. Billington. "The program is a tremendous opportunity for the Library to conduct the widest possible search for talented professionals."

In order to recruit the best talent available for the Leadership Development Program, the Library is looking beyond library schools to a variety of different settings to locate potential leaders from a broad range of backgrounds and interests. In addition to advertising the program in libraries, library schools and library associations, the Library is promoting it widely among colleges and universities, ethnic organizations and other professional associations.

For the first cycle, LC's Human Resources experts will determine the eligibility of the applicants by reviewing standard application forms (SF 171). Applicants will be scored on four quality ranking factors—abilities to "adapt to changing circumstances while working in a variety of learning environments; to research topics, organize and analyze data collected; to communicate in writing; to communicate orally. Top-rated candidates will be invited to the Library between Nov. 1 and 15 for interviews. Up to 10 participants will then be selected for the first round of the program by LC staff and outside advisers and notified in early December. Successful candidates will begin the program in January.

The Application Process. Prospective candidates for the Leadership Development Program should each submit an application form SF 171, along with the names of two references who have direct knowledge of the applicant's leadership abilities.

Applications must be postmarked on or before **Oct. 15.** Submit applications to: Leadership Development Program, Library of Congress, LM 642, Washington, DC 20540–4700.

Program brochures may be obtained from Denise Banks, Affirmative Action and Special Programs Office, by calling (202) 707–2941; or from Deanna Marcum, PSCMI, by calling (202) 707–6230.

—*Gail Fineberg*

"The Little Tramp" grabs a bite from a small child in a scene from 1928's "The Circus," Chaplin's 74th film.

The Music of 'The Circus':

LC Specialist Conducts Original Accompaniment to Film

by Gillian B. Anderson

On Aug. 7, Gillian Anderson, a music specialist in the Library of Congress Music Division, conducted the National Symphony in a performance of the original accompaniment to Charlie Chaplin's "The Circus" at Wolf Trap Farm Park for the Performing Arts in Vienna, Va.

"The Little Tramp" tries to portray the sophisticated tightrope walker whom he replaces in the circus.

The performance was a coproduction of the Library of Congress's Music and Motion Picture, Broadcasting and Recorded Sound divisions, the National Symphony Orchestra and the Wolf Trap Foundation.

The Wolf Trap screening gave the audience the unique experience of being the first to see the film as it was originally presented in 1928 with its original full orchestral accompaniment and two new prints.

In 1968 Chaplin composed a new score for "The Circus," and it is this more recent music with which Chaplin's fans are familiar. It emphasizes the pathos of "The Little Tramp" while the earlier music underscores the slapstick comedy. In style "The Circus" is reminiscent of the two-reel films that Chaplin made for Essanay during 1915–16, which many critics regard as the purest expressions of his art. In comparison to the drama of "A Woman of Paris" (1922) and the poignancy of "The Gold Rush" (1925), "The Circus" is fast-paced and loaded with the ingenious visual gags that made "The Little Tramp" so enduring to worldwide audiences.

Ms. Anderson's account of the rediscovery of the music in the Chaplin family's archives and her reconstruction of this music indicate the painstaking labor that goes into the reconstruction of any

work of art and also of the rewards that ultimately result from such work.

We entered the Swiss mansion through the kitchen. I was fresh off an airplane from Washington, which meant that I had not had much sleep. After making the acquaintance of several large dogs and cats and being introduced to a collection of about 12 adults and children who were congregated around a table in a room off the kitchen, I followed my guide down a narrow, dark stone stairway into the cavernous basement. We passed a room for film storage and a huge wine cellar and then entered a locked room, which contained the legendary filmmaker's archives.

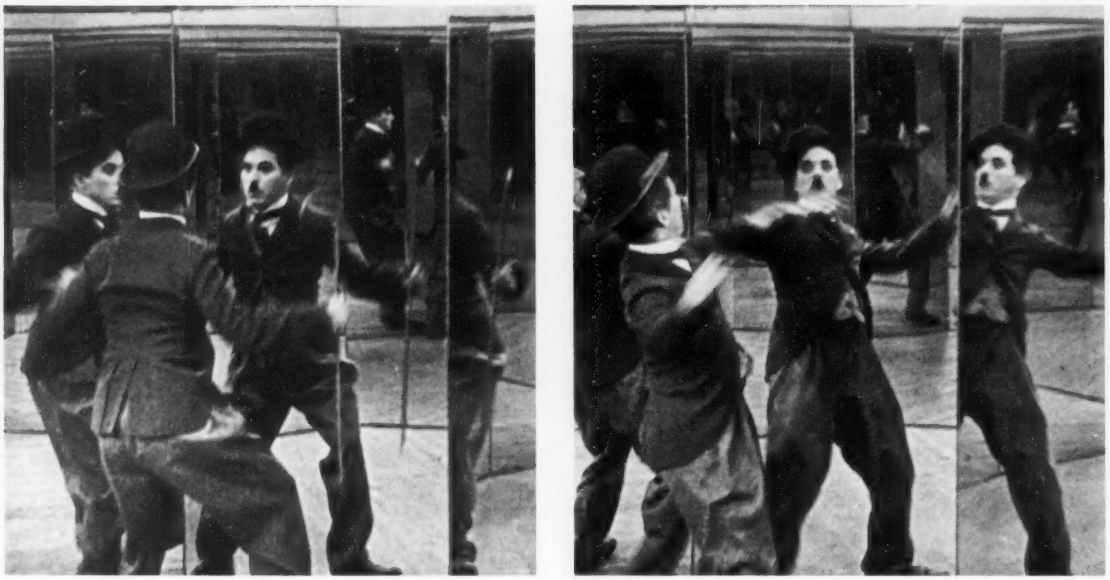
Chaplin kept almost everything that had anything to do with his films—business records, photographs, newspaper clippings, scripts, promotional material, correspondence and music. ("Silent" films, never really silent, were often accompanied by one of the more than 500 cinema orchestras that existed in the United States during the period 1914–1929).

I began to examine and inventory the music in the archives, and over the next several hours I discovered the scores and orchestral parts that had been used to accompany "The Gold Rush," "The Circus" and "Woman of Paris" when they were first conceived or premiered during the 1920s. Much later, Chaplin wrote his own, new music for these films and released them as sound films. The scores and parts in the Chaplin archives included the later music, with which most people are familiar, as well as the earlier versions. Outside of the Chaplin family and members of Chaplin's business circle, no one knew of the existence of the earlier material. To put it mildly, I was pretty excited.

About 4 p.m., however, my energy began to flag. I was invited upstairs for coffee. There, in the living room of Chaplin's mansion in Vevey, Switzerland, I was introduced to four of Chaplin's eight children and many of his grandchildren. The adults were curious about what I was finding, and upon discovering that I had had no lunch (and was straight off a plane from America), they rustled up some food.

After tea, Victoria Chaplin came down to the basement so that I could show her why this music was exciting me. Unlike his own (later) music for these films, the earliest accompaniments consisted entirely of preexisting music chosen by Chaplin from the operatic, orchestral, popular song and dance band repertories of the 1920s. The accompaniments were put together under the supervision of various professional musicians (Arthur Kay for "The Circus" and Carli Elinor for "The Gold Rush"). This meant in most cases that the music was not composed for the film but was taken from already existing publications and arrangements.

The process of assembling the film accompaniment had involved choosing music appropriate for a given sequence, deciding on how much of each selection was needed, cutting out just the right number of mea-



Lost in a funhouse hall of mirrors . . .

sures, putting them in order in all the orchestral parts according to a piano/conductor score and writing any musical transitions that might be necessary.

Because Chaplin kept so many things, the parts and score for the earlier version of "The Gold Rush" were in negative photostat (instead of the positive prints that must have been made from them). The parts and scores for the earliest version of "Woman of Paris" had consecutive rehearsal numbers but not a unified piano score with cues marked in it to keep the music in synch with the film. The music had been chosen to fit certain sequences but had not yet been cut and pasted into a consecutive series.

The music for "The Circus" had been numbered, cued, cut and pasted but had not been cleaned up, turned into negative photostats and printed for theatrical distribution. I explained to Vicki that the archives preserved parts of each stage of this process and to my knowledge was the only such collection that did so.

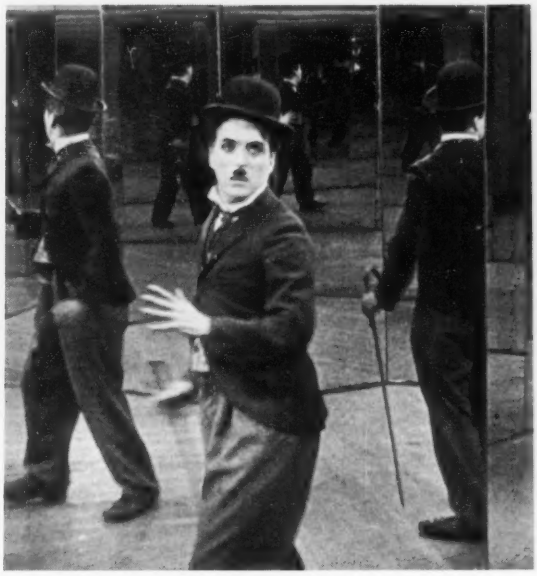
I was invited to dinner that evening with the whole family and, after another session in the archives, to lunch the next day. Their mother, Oona O'Neill Chaplin, had died only eight months before, so the family's grief was still palpable. I not only felt privileged to be allowed into the archives and the Chaplin relatives' lives at such a time but also touched that I was treated so warmly and graciously. At dinner Jane and Vicki talked about the possibility of my conducting the music for one of their father's films.

The first performance of the 1928 version of "The Circus" was set for a meeting of the Madison Council fundraising group at the Library of Congress in October 1992. (The performance involved only 10 instruments instead of a full orchestra). Photocopies of the orchestral parts were mailed from Switzerland at the end of July. A brand new print of the film was provided by Pam Paumier of Regent Services, S. A., for the occasion.

I labored continuously through August and September to restore 10 of the original orchestral parts, but when I had the chance to look at them closely, I realized that they were going to be quite a challenge to restore. Usually, I have only to number all the measures in each part, making sure that there are the same number of measures in each. Then I check key changes, make sure the Bb and A instruments are properly marked, and correct bad page turns.

In this case, however, the preexisting printed music in each part had been pasted not over blank paper but lined music manuscript paper. This meant that occasionally when musical transitions or clefs and key signatures had to be added, the copyist had written on the music paper. However, the lines and spaces of the music paper did not ever correspond to those of the preexisting music. It was very difficult to read and had to be changed.

In addition the music had been reduced when it was photocopied. A lot of it had to be blown back up to its original size or to a larger size so that it could be read by modern



. . . "The Little Tramp" is startled by the images he sees.

Merna Kennedy, Chaplin's (hungry) love interest in "The Circus," longingly eyes his piece of bread.

orchestral musicians (who are very particular about the state of the music from which they read). Finally, the ledger lines, upon which the musical notes are printed, had become so faint in a number of cases that they had to be redrawn. It was painstaking, tedious work, and it had to be done quickly.

The most difficult job was the piano part, which has more notes than any of the others. The restoration of this part alone took 40 hours of work, and it still does not look beautiful. All the preexisting performance marks and cues had to be "whited-out" of the part. All the blank music manuscript paper lines had to be covered over, and the handwritten transitions on the music manuscript had to be copied over so that the lines and spaces of the preexisting music would fit with the manuscript music.

All this work was necessary because the extraneous marks and the blank music ledger lines are extremely distracting to any player. There is never enough time for rehearsals, and players are almost always sight-reading their parts. Thus, a minimal number of distractions for the eyes enhances the players' ability to concentrate on sight-reading.

In many cases I was able to identify the preexisting music used by Chaplin because telltale clues were left on one or another of the orchestral parts or in the piano score when they were pasted together. Sometimes the top of the preexisting music with the title and composer information was left intact by the person doing the pasting. Sometimes he or she left only the bottom of the page with a publisher's serial number or copyright information. With this kind of clue I was able to identify the piece and find better copies of it so that we did not have to reconstruct the version pasted into Chaplin's original parts.

For example, halfway through rehearsal number 10, the music is almost illegible in every single orchestral part. The copyright information had been left on the bottom edge of the parts, "Will Rossiter, Chicago, 1920." I looked through all the Library's 1920 copyright claims of Will Rossiter and guessed that the piece I was looking for might be called "Speed" because it accompanies Chaplin running away from the police.

When "Speed" arrived from the Library's Landover Storage Facility, where it was stored by copyright number, sure enough, it was the right music and was in splendid shape. We substituted this music for that found illegible in the orchestral parts. In another case, before we had found a better original, we reconstructed the music with a computer. (This was extremely time-consuming. It is still faster to copy music by hand than with a computer.) Finally, in many cases, I had to go over bar lines with a fine-tipped pen and ruler (that's when I found out that none of the lines was really straight) and darken note stems and measure lines so that they would photocopy well.

After the first performance of "The Circus" for the Madison Council (in other words, too late to be of use in the reconstruction of 10 of the parts but essential to the reconstruction of all the rest), a computer played a major role in the identification of many of the pieces used for the accompaniment of "The Circus."

Some of the most dramatic examples were provided by Russ Girsberger of the Marine Band Library. Over the years the Marine Band has accumulated a large number of early American dance band orchestrations and incidental music for small orchestra and has made them accessible via a computer system.

Out of curiosity I asked Russ what would show up under the term "Op. 38," because all I knew about one piece of music was that it was "From Op. 38" (information found on the lower left hand side of some of the pasted parts). A lot of composers have written an Opus 38, so I really did not expect much help and was asking Russ only out of curiosity. However, we also knew that the piece was a waltz. The Marine

Band's computer system did not much like the request, but among other things it produced Edvard Grieg's "Elegie from Op. 38, No. 6," which turned out to be the piece used by Chaplin and even the exact arrangement of it.

In another case we knew a publisher's order number, T1990, which appeared to the left of the first measure of music. Acquaintances in California had identified the composer, Tchaikovsky, but had given me the wrong title. We knew from the pieces that had already been identified that most of the preexisting arrangements were taken from the catalogs of the American music publishers Carl Fischer, G. Schirmer, Harms, Will Rossiter, etc. Russ logged in a request for pieces by Tchaikovsky by these publishers and limited his search to music published at the beginning of this century. He found T1990, Charles J. Roberts's arrangement of "Humoresque. Op. 10, No. 2," which was the piece in question.

Using the Marine Band computer system we also were able to identify the exact arrangement used for the excerpts from *I Pagliacci*.

But finally the computer failed. We had only a publisher's serial number from the lower left hand corner of a page, 3160–23. Russ looked for it but could not find it. In the process, however, he observed that it looked a lot like other Carl Fischer numbers. Carl Fischer is one of the few music publishers from the beginning of the century that is still in business. I called the publisher and asked the staff if they could identify one of their pieces just by the serial number. They said that there was a good possibility they could if the number was from the era around the turn of the century. I gave them the number, and they called back with the identification, "R. Vollstedt, 'Jolly Fellows Waltz,' c NY, Carl Fischer, 1891." The Marine Band had a copy of the arrangement, and it was the correct one.

For the 10-instrument version of the accompaniment performed in October 1992, the parts took more time to reconstruct than I had expected, so I was not able to begin synchronizing the music to the film until three weeks before the performance. I finished only one week before the performance, the closest call I have ever had—or ever care to have.

One of the problems was that after I started to synchronize the film, I discovered that the speed of such pieces as "Speed" was so fast as to be unplayable. The Chaplin estate had told us that the film was to be screened at 24 frames per second (fps). This was logical because the film was released very late in the silent era, 1928, when sound was already on its way in and a standardization of film presentations was well under way.

However, Charlie Chaplin began production of "The Circus" in 1925 and completed it toward the end of 1927. It was released in 1928 and was the 74th film of his career, which began at the Keystone Film Co. in February 1914.

It was quite clear from the musical evidence that the speed of "The Circus" must have been slower than 24 fps. For example, in the sections that were unplayable there were no cut marks in any of the parts. Clearly all of the music had been used and played. Irving Berlin's "Blue Skies," with which the accompaniment concludes, was mentioned in one of the New York reviews in 1928.

David Francis, chief of the Motion Picture, Broadcasting and Recorded Sound Division, looked at the film. He confirmed that it should run at 20 not 24 fps, 18 percent slower than it has been run for 30 or 40 or even 60-some years. This meant making a new videotape at the new speed and resynchronizing everything I had done up to that point. The unpredictable benefit of the discovery of a new speed was that audiences had time to follow the development of Chaplin's gags in a way that significantly heightened their appreciation of his humor. Therefore, not only was the music playable at the

An old clown gives "The Little Tramp" a few pointers on succeeding in the circus.

slower speed but Chaplin's art was enhanced.

The synchronization process consists of timing each scene, counting the number of beats of music in the section to which that piece of film corresponds, using an algebraic equation provided by my physicist husband, determining thereby the metronome marking, and running the videotape over and over with a metronome running until I have added enough cues in the score to keep it in synch with the film. In the process I more or less memorize the music and the movie.

Silent film scores are marked with cues for synchronization but generally only at the beginning of major sections or over chords that require close synchronization. "The Circus" score was liberally cued but not as liberally as are my scores.

For example, at rehearsal No. 2 one finds "T. The Circus." This means that when that title appears on the screen, the music for rehearsal No. 2 begins. I added many additional cues to make sure that when the heroine breaks through the paper in a hoop 20 measures later, the action can occur on exactly the right chord.

Merna Kennedy, who plays an equestrian, gets a scolding from her cruel father, the circus ringmaster.

The music for "The Circus" displays not only Chaplin's wide knowledge of music but his extraordinarily good judgment about what makes an apt marriage of music and image. In one scene, "The Little Tramp" finds himself locked in a lion's cage, but remains uneaten. The lion goes up and sniffs him but walks away bored. After the heroine, Merna Kennedy, unlocks the cage door, Chaplin, full of bravado, approaches the lion to the music of the "Toreador Song" from *Carmen*. When the lion roars, Chaplin tears out of the cage. He is hardly a brave toreador, the lion hardly a bull. The music enhances the humor of the scene.

When Chaplin climbs onto a high wire, supported by a belt with a wire attached, and goes through the routine of a tightrope walker, music performs a similar function. The belt comes undone without Chaplin realizing it just at the same moment that a bunch of monkeys climbs onto the tightrope with him. Full of confidence that his wire and belt are secure, he does a dance on the wire, to the accompaniment of a 1920s dance band arrangement of James P. Johnston's "Charleston." The music emphasizes his confidence, foolhardiness and the impending disaster.

In other places the music underscores the story of the sad clown. The movie opens with music from Leoncavallo's *I Pagliacci*. We hear Gounod's "Funeral March of a Marionette," Victor Herbert's "Punchinello," Arthur Kay's "A Funny Story," and Lessing and Monaco's "Oh! You Circus Days," all on the same theme.

Chaplin employed the popular music of his day as well. The accompaniment for "The Circus" uses Nacio Herb Brown's "The Sneak" (1922), Ray Henderson's "Just a Memory" (1927), Rudolf Friml's "L'amour toujours l'amour" (1922), Victor Herbert's "Some Day" from "Her Regiment" (1917) and "For I'm Falling in Love with Someone" from

"Naughty Marietta" (1910), a 1926 arrangement of Scott Joplin's "Maple Leaf Rag," DeSylva, Brown and Henderson's "Lucky Day" (1926), Robert Katscher's "When Day is Done" (1926) and Irving Berlin's "Blue Skies" (1927).

Most people today are not familiar with these pieces, but in 1928 the audiences would have known not only the tunes but also the words. When Charlie is shown asleep in a wheelbarrow after his harrowing escape from the police, they would have recognized two measures of "Please Let Me Sleep." When the tightrope walker and Merna Kennedy first meet, they would have recognized the music as "For I'm Falling in Love with Someone." When Charlie overhears Merna telling a fortune-teller that she has just fallen in love, thinking that she is speaking of him, Charlie is overjoyed. The audiences would have recognized the music as Henderson's "Lucky Day." At the end of the show, when the circus train has departed, leaving Chaplin alone with a star on a piece of paper (Merna had jumped through it in the first scene), everyone would have known the first line, "Blue skies, smiling at me, nothing but blue skies do I see." Many of us still know this line well enough to feel the music underlining the pathos of the finale.

"The Sneak," described as "the greatest novelty foxtrot song in a decade," accompanies the scene in which a thief is nabbed by a policeman. Nacio Herb Brown, its composer, was the bandleader at a club in Hollywood that Chaplin frequented. (I am indebted to Lance Bowling of Cambria Records for this information.) Chaplin probably knew all the songs from such places, but his and Kay's choices enhance both the slapstick comedy in "The Circus" and the pathos of "The Little Tramp."

The ultimate test of the success of the wedding between image and sound is the actual screening. In 1928 the reviews were raves:

"'CIRCUS' HOWLING AT THE MARK STRAND. CHARLIE ONCE AGAIN PROVES A REVELATION. Charles Spencer Chaplin's 'Circus' is a screaming delight from fadein to fadeout. It is a howling, hearty, happy, slightly slapstick production wherein the inimitable Charlie gets you more often by a laugh than by a tear. One is kept so constantly in a state of grin, giggle and guffaw at this glorious picturization of the . . . tramp who attains tent show fame, but not love, that even in the moments of pathos—which don't number nearly as many as did several previous Chaplin vehicles—one doesn't weep freely. Behind each tear there are at least a dozen laughs" (Irene Thierer, New York *Daily News* June 9, 1928).

"The hardest-boiled crowd in town went to the midnight opening on Friday and laughed off all its mascara" (Bland Johanson, *New York Daily Mirror*).

Sixty-five years later, modern audiences have responded the same way. There have been four performances of "The Circus" with its original accompaniment. One re-

Kennedy and Chaplin share a quiet moment near a circus trailer.

A forlorn "Little Tramp," rejected by his love, contemplates the future.

view of a performance at Chaplin's own studio in Hollywood in March of this year stated:

"The unblemished images of Chaplin's masterful gags and astonishing physical prowess had the audience whooping with delight. When, at the film's climax, the tramp performs a high-wire act as a horde of monkeys runs down the wire and attacks him, the audience gasped as loudly as I've ever heard in a theater. . . . The musicians and the conductor performed with admirable fortitude for the film's 90 minutes, ceaselessly synchronizing the film without the use of click tracks. . . . When, at last the lights went on, the viewers lingered in their seats, reluctant to leave behind the sound stage, the tramp, and the timeless comedy he created there seventy-five years ago."

[*The Washington Post* said of the Aug. 7 Wolf Trap performance:

[The juxtaposition of the music with the action of the film is brilliant. For example, early in "The Circus," as Chaplin is seen sprinting from a pursuing policeman, the music keeps a pulse matching the movement exquisitely. Various percussive accents highlight abrupt maneuvers, and touching musical satire is implied at choice moments.

[Anderson must be commended, not only on a solid performance but also for obtaining this valuable music. The feat was matched only by the stamina of the orchestra, which was required to play continuously for 90 minutes."]

One of the greatest pleasures for me has been to hear the response of young children to this picture. Their giggles and laughter, an octave above that of the adults, were frequent, and when "The Little Tramp" ran into the lion's cage, one child yelled out, "Oh, no!" at the top of his lungs, obviously completely engrossed in the film. This is simply a hilarious movie for people of all ages.

Finally, as a favor to the Library of Congress, Regent Services, S.A. (the Chaplin Estate) struck off two new 35mm prints of the movie. Rarely has a general audience had the treat of seeing a gorgeous new print with a wonderful accompaniment played superbly by the National Symphony. Their response was unanimous. After laughing hysterically for 90 minutes, they applauded the genius of "The Little Tramp," which had been released for their rediscovery and entertainment by the slower speed, the new prints and the glorious musical performance.

Gillian Anderson

Gillian Anderson is a conductor, musicologist and music librarian at the Library of Congress. She specializes in American music and film music, and has conducted orchestras in Europe, South America, Canada and the United States. She has participated in the restoration and reconstruction of the original orchestral scores written to accompany 11 of the great silent films and has conducted them in synchronization with their projection at many important film festivals and universities and with many symphony orchestras. Within the past year she has conducted the Gardé Republicaine at the Fête de la Musique in Paris in a concert of opera transcriptions for band by John Phillip Sousa, "Carmen" (DeMille, 1915) and "Wings" (Wellman, 1927) with the RAI Orchestra in Rome, "Carmen" with the Puerto Rican Symphony, "The Thief of Baghdad" (Fairbanks, 1924) with the Michigan Sinfonietta, "Parsifal" (Edison, 1904) at the Bologna Film Festival, "Intolerance" (Griffith, 1916) at the University of Chicago and "Old Ironsides" (Paramount, 1926) with members of the National Symphony at the National Gallery of Art in Washington.

Ms. Anderson has written three books, among them Music for Silent Films (1898–1929): A Guide, *which is available for $27 from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402, stock number 030–000–00199–1.*

Charlie Chaplin:
A Short List of References

Compiled by Edward P. Cambio, Bibliographic Specialist, Humanities and Social Sciences Division.

Asplund, Uno.
Chaplin's films : a filmography / translated from the Swedish by Paul Britten Austin. – Newton Abbot [Eng.] : David & Charles, [1973] – 204 p. : ill.
PN2287.C5A7613 1973
Bibliography: p. 197–198.
Includes detailed plot synopses.

Chaplin, Charles, 1925–
My father, Charlie Chaplin / by Charles Chaplin, Jr., with N. and M. Rau. – New York : Random House, [1960]. – 369 p. : ill.
PN2287.C5C5

Chaplin, Charlie, 1889–1977.
My autobiography. – New York : Simon and Schuster [1964] – 512 p. : ill., ports.
PN2287.C5A32

Chaplin, Lita Grey, 1908-
My life with Chaplin : an intimate memoir / by Lita Grey Chaplin with Morton Cooper. – [New York] : B. Geis Associates, [1966]. – 325 p. : ill., ports.
PN2287.C5C52

Gehring, Wes D.
Charlie Chaplin, a bio-bibliography. – Westport, Conn. : Greenwood Press, 1983. – xv, 227 p. : ill., ports. – (Popular culture bio-bibliographies ; 0193–6891) PN2287.C5G38 1983
Filmography: p. [196]–211.
Discography: p. [216]-217.

Gifford, Denis.
Chaplin. – Garden City, N.Y. : Doubleday, 1974. – 128 p. : ill. (some col.) PN2287.C5G5 1974
Bibliography: p. 126–127.

Huff, Theodore.
Charlie Chaplin. – New York : Schuman, 1951. – 354 p. : ill., ports. PN2287.C5H8

Lyons, Timothy J. (Timothy James)
Charles Chaplin : a guide to references and resources. – Boston : G.K. Hall, c1979. – xvii, 232 p. : port. – (A Reference publication in film) PN2287.C5L95

McCabe, John, 1920–
Charlie Chaplin. – Garden City, N.Y. : Doubleday, 1978. – xii, 297 p., [8] leaves of plates : ill.
PN2287.C5M2
Bibliography: p. [245]–257.
Filmography: p. [261]–279.

McCaffrey, Donald W.
Focus on Chaplin / edited by Donald W. McCaffrey. – Englewood Cliffs, N.J. : Prentice-Hall, [1971]. – xiii, 174 p. : ill.
PN2287.C5M22
Bibliography: p. 166–169.
Partial contents: Acting-directing apprenticeship with Mack Sennett / by Charlie Chaplin – What people laugh at / by Charlie Chaplin – The art of Charles Chaplin / by Minnie Maddern Fiske – Everybody's language / by Winston Churchill – An evaluation of Chaplin's silent comedy films, 1916–36 / by Donald W. McCaffrey – *The Kid* (1921) / [review by] Francis Hackett – The idea in *The Gold Rush*: a study of Chaplin's use of the comic technique of pathos-humor / [review by] Timothy J. Lyons – *The Circus* (1928) / [review by] Alexander Bakshy – *The Great Dictator* (1940) / [review by] Herman G. Weinberg.

McDonald, Gerald Doan, 1905–
The picture history of Charlie Chaplin / by Gerald McDonald. Designed by Woody Gelman. –

[Franklin Square, N.Y.] : Nostalgia Press, [1965]. – 1 v. (unpaged) : ill., facsims., ports.
PN2287.C5M25

Minney, Rubeigh James, 1895–
Chaplin, the immortal tramp : the life and work of Charles Chaplin. – London : G. Newnes, [1954]. – 170 p. : ill.
PN2287.C5M5

Robinson, David, 1930–
Chaplin, his life and art. – New York : McGraw-Hill, 1985. – xix, 792 p., [80] p. of plates : ill.
PN2287.C5R56 1985
Filmography: p. 699–745.
Bibliography: p. 778–782.

Sobel, Raoul.
Chaplin : genesis of a clown / Raoul Sobel and David Francis. – London ; New York : Quartet Books, 1977. – 253 p. : ill., facsims., ports. PN2287.C5S6
Bibliography: p. 223–227.
Filmography: p. 229–242.

Von Ulm, Gerith, 1905–
Charlie Chaplin, king of tragedy. – Caldwell, Idaho : The Caxton printers, ltd., 1940. – 403 p. : ill., facsim., plates, ports.
PN2287.C5V6

Based chiefly on information and documents belonging to Toraichi Kono, Chaplin's secretary.

Hispanic Yearbook Available

The Hispanic Division has announced the procedure for acquiring free copies of the recently published seventh edition of the Hispanic Yearbook/Anuario Hispano. The yearbook, edited by Angela Zavala, is available from TIYM Publishing Co. While it is free, there is a $2.50 charge to cover the cost of shipping. For each request, send a self-addressed 10-by-13-inch envelope and a check for $2.50 to Hispanic Yearbook, TIYM Publishing Co., 8370 Greensboro Drive, No. 10009, McLean, VA 22101.

Have Exhibition, Will Travel:

LC Expands Its Program

Last May, an attractive dark green portfolio landed on the desks of many museum and library administrators across the United States. There were riches within, riches that could be had at bargain rates.

The portfolio contained the details of a newly expanded project of the Interpretive Programs Office: a group of traveling exhibitions.

"The Library of Congress has such a wealth of material that it really needs to be brought out to the people," says Ileen Gallagher, coordinator of the Traveling Exhibition Program and former curator of modern art at the Ringling Museum of Art in Sarasota, Fla. Ms. Gallagher is a newcomer to the Library and hopes to expand the program further.

"We are interested in forming partnerships with outside organizations in the development phase of an exhibit," she says. As an example, she points out the collaboration with the Newspaper Association of America Foundation on the "Paradox of the Press" exhibit. The association participated in the development of the 1990 exhibition, assists in joint promotional efforts and helps circulate the exhibition around the country.

According to Interpretive Programs Officer Irene U. Burnham, the expanded Traveling Exhibition Program is a primary way in which her office is making the collections of the Library more widely available.

Three levels of exhibitions are offered: small facsimile shows for public buildings and libraries that may not have museum-type spaces, and medium and large exhibitions that feature original materials from the Library of Congress collections and require special security and care.

Seven exhibitions are currently available and others will be added on an annual basis.

☐ "Paradox of the Press" is a facsimile exhibition that explores the role of the press in a free society.

☐ "Language of the Land" displays the words and images of America's literary landscape, with maps and photos relating to such "roving" authors as Jack Kerouac, John Steinbeck and Mark Twain.

☐ "In Their Own Voices" allows visitors to decipher the graphic, pictorial languages recorded by American Indians: for example, the Huejotzingo Codex of 1531, which registers the Indians' complaint about their Spanish conquerors, or the "Winter Count," which records 800 years of history of the Brule Indians of South Dakota.

☐ "Ties and Attachments," a major exhibition that explores the customs, traditions and influences of Italian-Americans in the West, based on field research conducted by the Library's American Folklife Center.

☐ "Party Animals" includes 41 framed original political cartoons tracing the evolution of the rise and demise of party animal symbols such as the Democratic Donkey, the Progressive Goat and the Bull Moose.

☐ "Moving Back Barriers: The Legacy of Carter G. Woodson" features books, manuscripts, photographs, letters, and other original and facsimile materials documenting African American life and history as collected or inspired by Carter G. Woodson (1875–1950), known as the "Father of Black History."

☐ "Documenting America 1935–1943" includes 198 framed photographs from the Farm Security Administration and the Office of War Information produced during the New Deal-World War II era.

The expanded Traveling Exhibition Program premiered last May at the American Association of Museums meeting in Fort Worth, Texas.

"We constantly heard that this is exactly what the Library of Congress should be doing," Ms. Gallagher said. "People were delighted by the quality and diversity of what we were offering."

The booking log bears out her enthusiasm. Only one slot is available for the Woodson exhibit, for example (June 12–July 24, 1994). But dates remain open for others (see schedule below).

Exhibits under development for the future include photographs taken by members of the White House News Photographers Association, a major exhibition of the work of designers Charles and Ray Eames, and another, being developed for the bicentenary of the U.S. Capitol, on the creation by the Founding Fathers of a building that embodies the principles and symbols of America.

This fall, Ms. Gallagher plans to distribute an updated version of the dark green portfolio that will provide the details of new offerings from LC's treasure chest. To obtain a copy, call or write Ileen Gallagher, Traveling Exhibits Coordinator, Interpretive Programs Office, Library of Congress, Washington, DC 20540–8800. Telephone: (202) 707–5223; fax: (202) 707–9063.

–Craig D'Ooge

Traveling Exhibitions Schedule

September 1993

☐ "Language of the Land" opens at Currigan Exhibition Hall, Denver

☐ "Documenting America" opens at Mandeville Gallery University of California, San Diego

☐ "Party Animals" opens at Harry S. Truman Library, Independence, Mo.

November 1993

☐ "Language of the Land" opens at Susquehanna Art Museum, Harrisburg, Pa.

December 1993

☐ "Moving Back Barriers: The Legacy of Carter G. Woodson" opens at the Museum of African American History, Detroit

January 1994

☐ "Documenting America" opens at Middle Tennessee State University Photographic Gallery, Murfreesboro

☐ "Language of the Land" opens at the North Dakota Heritage Center, Bismarck

February 1994

☐ "Language of the Land" opens at Broward County Main Library, Fort Lauderdale, Fla.

☐ "Party Animals" opens at the Gerald Ford Museum, Grand Rapids, Mich.

March 1994

☐ "In Their Own Voices" opens at the Chester Fritz Library at the University of North Dakota

April 1994

☐ "Language of the Land" opens at the Christensen Center, Augsburg College, Minneapolis

☐ "Documenting America" opens at the Elmhurst Historical Museum, Illinois

☐ "Moving Back Barriers: The Legacy of Carter G. Woodson" opens at the Museum of Afro-American Life and Culture, Dallas

May 1994

☐ "Language of the Land" opens at the Public Library of Des Moines, Iowa

☐ "Party Animals" opens at the Ronald Reagan Library, Simi Valley, Calif.

July 1994

☐ "Language of the Land" opens at the Oklahoma Center for the Book, Oklahoma City

August 1994

☐ "Moving Back Barriers: The Legacy of Carter G. Woodson" opens at the Alexandria Black Resource Center, Virginia

September 1994

☐ "Documenting America" opens at the Danville Museum of Fine Art and History, Virginia

☐ "Language of the Land" opens at the Michigan Library and Historical Center, Lansing

October 1994

☐ "Language of the Land" opens at the Kentucky Department for Libraries and Archives

☐ "Moving Back Barriers: The Legacy of Carter G. Woodson" opens at the Virginia Historical Society, Richmond

November 1994

☐ "Documenting America" opens at the Western Heritage Center, Omaha

December 1994

☐ "Language of the Land" opens at the Virginia State Libraries and Archives, Richmond, and Oregon State Capitol, Salem

February 1995

☐ "Language of the Land" opens at the Kansas Museum of History

☐ "Moving Back Barriers: The Legacy of Carter G. Woodson" opens at the Afro-American Historical and Cultural Museum, Philadelphia

March 1995

☐ "Language of the Land" opens at the Indiana Center for the Book, Indianapolis

April 1995

☐ "Documenting America" opens at the University of Wyoming, Laramie

May 1995

☐ "Language of the Land" opens at the Seattle Public Library, Washington, and California Library and Courts Building, Sacramento

(Cont. on p. 357)

Arms and the Music:

Persian Gulf War Inspires Budding Songsters

People write songs for many reasons: to entertain, inform, celebrate, protest and sometimes just to make a profit.

Some songs are merely vanity pieces, produced to feature not a message but the messenger. But many composers and performers hope their songs will change the world or at least their listeners' view of it. Regardless of whether the songs become popular, historians, social scientists and other observers know that songs provide a valuable snapshot in time.

The Library's Motion Picture, Broadcasting and Recorded Sound Division (M/B/RS) houses many of these recordings, copies of which are deposited with the Library through copyright registration. A search through the Library's indexes of published musical works offers an interesting sample of songs about historical events and current issues.

"We've received songs about train wrecks, the Titanic and the *Challenger* disaster," said Richard Handal, a sound recording playback technician.

Many other songs discuss political and cultural events. M/B/RS and the Music Division have works about the Ku Klux Klan, the Know-Nothing Party and the Columbus quincentenary. The Music Division has more than 50 boxes of sheet music on World War II, some of which was written before the United States entered the war and has a distinctly isolationist bias.

Processing the Persian Gulf tapes were (from left): Tom Nichols, Sam Brylawski and Richard Handal. *Photos by Jim Higgins*

Other works celebrate local historical events, such as the big gathering of steamboats in Cincinnati in 1992.

"The Music Division, which ur.til 1978 included the recorded sound collections, now part of M/B/RS, retains every written piece of American music that comes through copyright deposit and is a published work," said Sam Brylawski, reference librarian in the division. "But much of the material the Library now receives comes not in written form but in other formats, such as LPs, CDs, laser disks or cassettes." This variety of formats reflects changes in deposit procedures legislated in the copyright law of 1976. The new law no longer requires songwriters to submit written scores of their work for copyright registration. The change has made it easier for musicians who do not read or write music to register their works. "This can be a disadvantage to scholars who wish to study the music in detail," Mr. Brylawski pointed out. "One cannot 'browse' a sound recording."

However, the more flexible copyright rule has also led to a huge increase in the number and variety of sound recordings submitted.

"Many of the songs come in on cassettes, which are the easiest and cheapest medium to use," said Mr. Handal, who has processed many of the cassettes. "They don't require use of a sound studio or a lot of high-tech recording equipment. A performer can record an entire tape's worth of songs in his or her basement and submit it for copyright. Many of the tapes are based on current events and 'hot' political and social issues. We've received songs about Dan Quayle, Hillary Clinton, Rodney King, Somalia, pro-abortion and antiabortion stances, and the Columbus quincentenary. We're also receiving a lot more of them than we ever had before; about 1,300 cassettes per month.

"Musicians don't have to produce a musical score or find the means to produce an expensive recording of their work to submit it for registration," Mr. Handal continued. "That

means yesterday's news can be the subject of next month's new recording."

One of the most popular musical topics of late has been the Persian Gulf War. M/B/RS has received more than 140 cassettes of songs about the conflict and may soon have more than 200. The collection offers a variety of interesting perspectives on the conflict.

Most of them celebrate the United States' role in Desert Shield/Desert Storm and praise the troops' accomplishments.

"Freedom is our family name/We can conquer anything/It will all stand for right/God will give us power," sang Lovie Anne Grimes in the opening stanzas of "Freedom Is Our Family Name."

"We took the snake in the desert and everyone saw/If you mess with the Eagle you get the claw," boasted Duane Campbell in "Mess with the Eagle You Get the Claw."

"The dirty work is done," announced John L. Rogers in "Price of Freedom." "The desert war is won/We paid the price of freedom once again."

The tributes come in a variety of musical styles, from country, folk and inspirational Christian music, to blues, rap, reggae and heavy metal. But not all reflect pro-war fervor. A few of the songs, which may have been written by Persian Gulf veterans, sound ambivalent, perhaps even troubled, about the war. "Here I am in the land of forgotten soldiers/There's no way for me to be free," sang Ashley Black and Skippi Como in "Forgotten Soldier," while in "War Song," Dave Kraus offers a distinctly antiwar view: "Billions of dollars feed the war machine/Flesh and bone become the gasoline."

Michael Woodridge's "First Class to Saudi" is the tale of a peacetime recruit trapped in an unexpected piece of history: "Stepped off the plane in Saudi/Was like walking into hell/I joined up to pay my tuition." In "The Soldiers Are Still There," Robert Reames utters an enigmatic thought: "And the soldiers are still there/Trying desperately with all their soul/To kill the question that made this hole in our society."

Other songs cast the war as a kind of religious crusade. "Lord, there is trouble in our country and there is trouble across the sea/You know Satan and the radicals want to destroy us/Christians and patriots want to be free," sing Terri and Robert Walliczek in "Yellow Ribbons," while Max Verna offers a different assessment in "Holy War": "It's a holy war, it's an oily war."

Several songs are noteworthy because they celebrate the growing contributions of female soldiers. The opening lines of "Momma's Gone to War" by Rick Roz and Lori Brandon read, "I write each night/Hope Mom will be all right," while Carolyn Raye sings of a soldier who endures "Sand in the food/Feeling kind of blue/But when the world is at war there's no complaining/A soldier's gotta do what she's gotta do." The song is dedicated to 1st Lt. Amy Beth Stuart, a MASH unit nurse who was photographed "napping with a Teddy Bear and an M16." The song ends, "Thanks for doing the job you were trained to do/The world knows women can cut it, thanks to you."

Other interesting titles are: "Shuffle off to Baghdad" by Mark P. Poney, "The Pursian [sic] Trilogy" by Bob Fig, "Wham Bam Saddam" by Mark Evagelos, "Mail Call in the Desert" by William Powell and Violet Williams, "Who's Sane, Hussein" by Tom Frank and"I'm Sodamn Insane" by Mike Connoly, Joey Skuba and Polo Jones. Described as "rap-funk-rock music," the tape includes such lines as "I'm, cashin' in my oil for fortune and fame/makin' sure everybody remembers my name."

Although few would dispute that these songs about the Persian Gulf War are valuable for their historical and, in some cases, musical value, Mr. Brylawski pointed out that, but for the alertness of Richard Handal and fellow playback technician Neil Gladd, M/B/RS might not have added the cassettes to its collection. "I'm also grateful to our former intern, Max Shubert and M/B/RS cataloger Tom Nichols, who did a preliminary analysis of the tapes and compiled a table of titles, composers and first lines of many songs, which is a helpful tool for researchers who wish to survey the collection," Mr. Brylawski said. Mr. Nichols completed the finding aid and entered a collection-level bibliographic

(Cont. on p. 357)

A few of the Persian Gulf cassettes in the Library's collection

Peace but No Silence:

Hungarian Official Speaks on Minority Rights in Europe

Gyorgy Tokay (left) speaks with Michael Haltzel of the European Division before his lecture. *Photo by Yusef El-Amin*

The phrase "minority rights" conjures up a variety of images, many of which are sparked by headlines in today's newspapers.

After the breakup of the Soviet Union and the reunification of Germany, many ethnic enclaves within newly independent states demanded equality and the right to preserve their cultural identities. The failure of national governments to accord ethnic groups such rights could lead to calls for autonomy, a potentially destabilizing and dangerous situation.

Gyorgy Tokay, vice president for political affairs of the Hungarian Democratic Alliance of Romania, issued this grim warning during his address on "Minorities in Eastern Europe." An attorney and former journalist, Dr. Tokay was elected to the Romanian Parliament in 1990 and was reelected in 1992.

Dr. Tokay's address, delivered Aug. 10 in the Library's Pickford Theater, was the latest in a series of monthly noontime lectures on national and international issues sponsored by the Library's European Division. Michael Haltzel, division chief, introduced the speaker and described the complex questions governments must answer in dealing with minority rights issues.

"The treatment of minorities in Europe, East and West, has been a topic for diplomats and human rights activists for decades," he said, adding that the United Nations, the Council of Europe and the Conference on Security and Cooperation in Europe (CSCE) have stressed minority rights issues for the past several years. Dr. Haltzel, a member of the U.S. delegation to the June 1990 CSCE meeting in Copenhagen, described the discussion of this issue as "contentious."

"Many difficult issues were raised," Dr. Haltzel said. "Among them were how to curb intolerance while preserving freedom of expression; the definition of minority and whether it should refer only to national minorities or also to those with religious, racial and linguistic differences; and whether states should actively promote and protect minority rights or simply refrain from interfering in minorities' efforts to protect and promote themselves."

The CSCE concluded that minority rights should include allowing ethnic groups the freedom to speak in their native languages; to preserve their cultural, educational and religious practices; to communicate freely with their countrymen throughout the world; and to participate fully in public affairs.

Dr. Tokay cited the current unrest in Eastern Europe as an example of how drastically political stability and security can deteriorate within a politically divided country.

"A year ago, when I visited the Library of Congress, I said that no one could kill, victimize, rape or martyrize a small nation," Dr. Tokay recalled. "I was wrong. It *is* possible. The situation in Bosnia is proof of that."

After the overthrow of Nicolae Ceauşescu's Communist government at the end of 1989, Dr. Tokay became president of an association of Hungarians in the city of Arad. In 1990 he conducted a hunger strike to protest the government's refusal to permit the establishment of a Hungarian school. Eventually the authorities permitted the group to found a lyceum.

Dr. Tokay acknowledged that since then he and his compatriots have seen "undeniable examples of progress" in their efforts to achieve equality. He reported that the Hungarian Democratic Alliance of Romania has 500,000 members; there are 39 Hungarians in the national government: 12 in the Senate, 27 in the House of Deputies. Hungarians are reestablishing a primary and secondary school network, and they have some access to the press, radio, television and theaters.

Dr. Tokay warned, however, that Romania's prevailing nationalist ideology "creates a climate in society which not only maintains but excites discrimination." He cited as an example the fighting that broke out in 1989 and 1990 between Romanians and Hungarians. Most of those imprisoned were Hungarians and Gypsies. Dr. Tokay also mentioned that the 2 million Hungarians in Transylvania are not permitted to use their native tongue in official business. "In trials, they must request an interpreter or obtain a translation of the trial proceedings."

He also decried the government's decision to restrict the restoration of bilingual signs to localities whose non-Romanian inhabitants represent 30 percent or more of a locality's population. "We have lived with Romanians for more than 1,000 years, but we are still treated by the state like foreigners. We are loyal Romanian citizens but we are still part of the Hungarian nation."

Dr. Tokay called for increased cooperation between Romania's governing party and the opposition in the form of an interparty roundtable to adopt a law to protect minorities' rights. He warned that "the concept of autonomy is not considered taboo anymore" and added that the situation in Bosnia-Herzegovina proved that failure to take such steps could cause what seems to be a "small minority problem to become not only a human rights problem but a European security problem."

He advocated full membership for Romania in the European Community "only if the government accepts its legal obligations toward national minorities. I believe that NATO should take a bigger part in the process of dealing with minority problems," he concluded. "Internal stability and protection of minorities is the price of preserving the security of our borders. We need peace, not merely silence. The cemeteries are silent too." —*Barbara Bryant*

Second Class of Soros Visiting Fellows Arrives at the Library

The Library and the Soros Foundation have made the final selections for the 1993 class of the Visiting Fellows Program for librarians and information specialists from Eastern Europe and the countries of the former Soviet Union.

The three-month program, funded by the Soros Foundation, will introduce the visiting fellows to the mission, organization and operations of the Library. The program, now in its second year, began Sept. 13.

This class of visiting fellows represents nine countries in Eastern Europe, and comprises 11 librarians and one professor of information science. The class of 1993 also represents different types of libraries (national, university, public and special) as well as their different functions.

The 12 visiting fellows in 1993 are:

☐ Katica Acevska Garoska, National and University Library, Skopje, Macedonia;

☐ Vladimir Belousov, Library of the Academy of Sciences, St. Petersburg, Russia;

☐ Cornelia Bucur, Academy Library, Bucharest, Romania;

☐ Nora Deak, Lajos Kossuth University Library, Debrecen, Hungary;

☐ Boris Kosorok, National and University Library, Ljubljana, Slovenia;

☐ Anu Nestor, Library of the Academy of Sciences, Tallinn, Estonia;

☐ Dzidra Perceva, Ministry of Industry and Energy Library, Riga, Latvia;

☐ Isabella Popescu, Brasov County Public Library, Brasov, Romania;

☐ Marija Prokopcik, Vilnius University, Vilnius, Lithuania;

☐ Ursula Roosmaa, National Library, Tallinn, Estonia;

☐ Olga Sivac, National Library, Chisinau, Moldova;

☐ Maria Toropygina, Library of the Institute of Oriental Studies, St. Petersburg.

The first month of the program consists of a general orientation, followed by five weeks of specialized work assignments within the Library designed to meet the visiting fellows' professional needs and to coincide with the goals of the Library. In November, the class will visit the University of Illinois at Urbana-Champaign, where they will be the guests of the Mortenson Center for International Library Programs, and Marianna Tax Choldin, its director. There they will learn about the University of Illinois Library. Their return trip will include a stopover in Columbus, Ohio, made possible by OCLC, to visit the Online Computer Library Center.

The Library of Congress-Soros Foundation Visiting Fellows Program was initiated in 1992 by Dr. Billington and George Soros, president of the Soros Foundation in New York City.

Application materials for the third class of visiting fellows will be available in late 1993 at local Soros Foundation offices throughout Eastern Europe and the newly independent nations. The initial screening, including interviews and an English proficiency examination, is done by the local Soros Foundation offices. The final selection of 12 visiting fellows is made by the Library of Congress. All applicants must be librarians or information specialists, Eastern European citizens (including all of the former Soviet Union) and fluent in English.

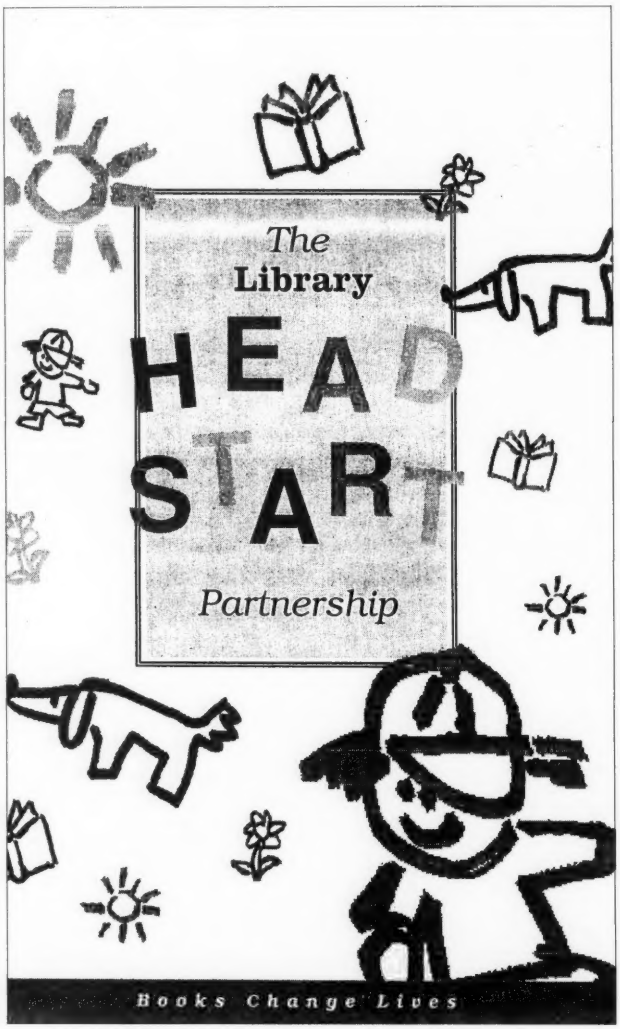
The previous class of Soros Fellows departed LC on Dec. 11 (see LC *Information Bulletin*, Jan. 25).

News from the Center for the Book:
LC-Head Start Partnership Enters Second Phase

With the completion of a 40-minute video, the Library-Head Start Partnership Project, administered under a joint agreement between the Center for the Book and the Head Start Bureau of the Department of Health and Human Services, has entered its second phase.

Carried out in collaboration with the Association for Library Service to Children (ALSC), a division of the American Library Association, the project is designed to demonstrate in communities nationwide how libraries that serve children and Head Start programs can work together to enhance learning and parental involvement in children's literacy and language development.

The video, which has been sent to all Head Start grantees, describes how to establish a library-Head Start partnership. It was filmed primarily at the Martin Luther King Memorial Library of the District of Columbia Public Library System and in the Head Start classroom at the Viers Mill Elementary School of the Montgomery County, Md., Public Schools. It is accompanied by a printed guide that includes the script and other information for using the video with different audiences and in diverse situations.



The videotape consists of four segments, each approximately 10 minutes in length. Segment I explores the scope of the "Library-Head Start Partnership" and how it can work; Segment II, "Entering the World of Books," demonstrates the wide variety of library programs, including storytelling, reading aloud, puppets, dramatic play and other enhancements, including video and audiotapes; Segment III provides evaluation and selection criteria for deciding "what makes a book good"; and Segment IV, "Library Assistance to Adults," demonstrates how the presence of library materials and staff in the lives of Head Start children not only supports children in their learning, but also affects the critical parental-involvement component of Head Start.

The video and printed guide are available in return for a $25 contribution to the Center for the Book in the Library of Congress, Washington, DC 20540–8200. Checks should be made payable to the Center for the Book/LC. Purchase orders cannot be accepted.

Jefferson Commemoration Commission. John Y. Cole, director of the Center for the Book, represented Librarian of Congress James H. Billington on July 29–30 in Charlottesville, Va., at the first meeting of the Thomas Jefferson Commemoration Commission. The commission was created by an act of Congress on Aug. 17, 1992, to commemorate the 250th anniversary of Jefferson's birth. However, the com-

mission was not fully appointed nor was a chairperson named until June 1993.

President Clinton appointed Merrill D. Peterson to that position. Dr. Peterson, who participated in the Library's recent Jefferson symposium (see LC *Information Bulletin*, July 26, 1993), also is serving as the commission's executive director. He is the Jefferson Foundation Professor of History Emeritus at the University of Virginia and the author of books on Jefferson and other subjects of American history.

The commission is a nonpartisan body composed of 21 members, of whom 10 are officers of the U.S. government and 11 are citizen members. Librarian of Congress Emeritus Daniel J. Boorstin is one of the citizen members.

The charge of the Thomas Jefferson Commemoration Commission is to plan, foster and carry out programs and activities appropriate to commemorating Jefferson's life, thought and legacy; to honor individuals and organizations that have contributed to the understanding of Jefferson and his legacy; and to coordinate the commemorative activities of agencies of the federal government and among the several states.

Actions at the first meeting include the adoption of the commemorative theme and logo, "Thomas Jefferson-Architect of Democracy"; instructions to the chair to request Congress to extend the life of the commission another year, through 1994, and to increase its appropriation to the amount authorized by the legislation ($312,500); and the initiation of several major projects.

The projects include a conference and related activities focused on the theme "Jefferson and the Changing West: From Conquest to Conservation"; "Thomas Jefferson–World Citizen," a project to increase knowledge of Jefferson worldwide through programs by scholars and others in foreign countries; and an educational project aimed at expanding the knowledge of Jefferson in schools, emphasizing his teachings on the vital importance of education to the making of citizens in a democracy.

For additional information, write the Thomas Jefferson Commemoration Commission, P.O Box 735, Charlottesville, VA 22902. Telephone: (804) 977-7911.

"Books Change Lives." Through brochures and the distribution of approximately 8,000 buttons, from Aug. 6 through Aug. 15, the Michigan Center for the Book promoted the center's "Books Change Lives" theme at the Michigan Festival on the Michigan State University campus. In its June/July 1993 issue, "Reading Today," the monthly newsletter of the International Reading Association, invited its readers to submit brief articles (250 words or less) that describe how books have changed their lives. The editor also invited readers to send in a list containing the title of one children's book, one adult book and one professional education book that has had the greatest influence in their lives.

Exhibitions *(Cont. from p. 351)*

July 1995

☐ "Language of the Land" opens at the State Library of Louisiana, Baton Rouge

September 1995

☐ "Documenting America" opens at the University of New Mexico, Albuquerque

---

Persian Gulf *(Cont. from p. 353)*

record to LC's data base to alert researchers to the collection.

"Although we'd like to keep every tape we receive, space and staff shortages prevent us from storing all of the recordings, each of which must eventually be recopied to preserve the material, which would otherwise deteriorate over several years," Mr. Brylawski said. "We ran across these cassettes in the process of 'deselecting' those that did not appear to be published because of their homemade appearance, lack of major recording labels or professional affiliations. We don't like to make such distinctions, but we simply cannot keep the 25,000 or more music items the Copyright Office receives each year.

"The only exceptions we make to this rule are recordings which, however primitive they may appear, deal with topical subjects, themes and events which may be of interest to historians, social scientists and other collectors in years to come," he added.

"This collection of cassettes is the largest set of topical recordings on any one subject that I've come across at the Library," said Mr. Handal. "I think they offer an interesting glimpse into the way many Americans felt about our country's role in the Persian Gulf War."

Qualified researchers who wish to listen to this collection of recorded music may visit the Recorded Sound Reference Center in the Madison Building, Room LM 113, during the Library's regular operating hours. —*Barbara Bryant*

Jazz on Film:

An LC Junior Fellow Completes Research Guide

Following is a first-person account by Rebecca D. Clear, an LC Junior Fellow who worked at the Library this summer on a research project in the Motion Picture, Broadcasting and Recorded Sound Division.

Increased researcher interest in jazz on film and video, combined with a lack of easy access by subject and performer to those materials in the Library's collections, led to my summer research project as a Junior Fellow in the Motion Picture, Broadcasting and Recorded Sound Division.

My assignment was to produce a research guide to the division's holdings of this material. To accomplish this, I culled information from a wide array of sources in the division's Motion Picture and Television Reading Room, including arrearage files, copyright files, card files, vertical files, computer files, reference books, film and television reviews, periodicals and the brains of several staff members. Since I could locate no information at all about some of the works I uncovered, I viewed them to extract the necessary information.

The result is an annotated guide, *Jazz on Film and Video in the Library of Congress,* describing more than 600 works, including documentaries, television shows, concert performances, theatrical features and short subjects, commercials, music videos and compilations of all types, many of which were produced in recent years for the home video market. This rich collection ranges over a period of 70 years of sound film, from a 1923 short with Eubie Blake and Noble Sissle—produced in Lee DeForest's early Phonofilm system and predating "The Jazz Singer" (not included) by four years—to a televised tribute to Miles Davis in 1993.

Rebecca Clear views a movie for her jazz on film research project. *Photo by Jim Higgins*

The idea was to document jazz performances, which I decided meant that at least one musical number had to be performed on-screen by at least one jazz artist. Thus, for feature films, titles were excluded in which an actor plays the role of a jazz musician (as does Kirk Douglas in "Young Man with a Horn," 1949), unless accompanied by a genuine jazz musician performing at least one number on-screen (as does Louis Armstrong in "Paris Blues," 1961). In the same vein, I excluded titles featuring jazz on the sound track only (as in the morning ride on New York's Third Avenue "El" scored with the Duke Ellington title song in D.A. Pennebaker's "Daybreak Express," 1953).

That essential reference work, *The New Grove Dictionary of Jazz* (1988), served as my final arbiter on whether to include an unfamiliar or debatable jazz musician. However, David Meeker's *Jazz in the Movies* (1981) proved to be the most valuable resource of all, providing key information about many of the titles.

Duke Ellington is especially well-represented in this guide. In 1991 the Library acquired more than 15,000 Ellington sound recordings (published and unpublished) from noted Ellington collector and authority Jerry Valburn. The Valburn/Ellington Collection includes more than 80 video and 16mm film copies of Eilington performances filmed throughout his career. Klaus Stratemann's extremely comprehensive reference work, *Duke Ellington Day by Day and Film by Film* (1992), helped me identify many unclear titles and provided a wealth of information for describing them.

Throughout the guide are many references to "Soundies" and, less frequently, "Snader Telescriptions." Soundies, I discovered, were an in-

Junior Fellows Benefactor Pays Visit

On July 23 the participants in the Library's Junior Fellows Program had the opportunity to meet their benefactor, Mrs. Jefferson Patterson, during a reception in the Librarian's Office.

The fellowships give college students at the junior, senior or graduate level the chance to work at the Library and learn more about its collections. This year's 19 students were assigned projects in the African and Middle Eastern; Asian; European; Geography and Map; Hispanic; Manuscript; Motion Picture, Broadcasting and Recorded Sound; Music; Prints and Photographs; Rare Book and Special Collections; and Serial and Government Publications divisions.

Mrs. Patterson and Dr. Billington with the second class of Library of Congress Junior Fellows. *Photo by Patty Byam*

teresting phenomenon from the early 1940s and precursors of today's music videos. They were cheaply made, three-minute musical films for use in coin-operated viewing machines (trade name "Panoram") that were somewhat analogous to jukeboxes for 78rpm records. More than 2,000 were produced from 1940 to 1946, though only a relatively small percentage featured jazz artists. Despite their often poor visual quality, they are important because they may embody the only visual record of some jazz artists.

Snader Telescriptions (often "Snaders") were 3½-minute music shorts produced for sale to television stations by the Snader Telescriptions Corp. from 1950 to 1952. Numbering around 750, they could be used by the stations individually as fillers or grouped together in longer formats. In 1952 the Snaders were sold to Studio Films Inc., which also produced its own music shorts from in 1952–54. Like the Soundies, they were cheaply made and only a relatively small percentage were jazz titles. All told, more than 1,100 Telescriptions were produced from 1950 to 1954. Both the Soundies and the Telescriptions have been frequently recycled in recent years in various guises for cable television and home video.

Subject access (or the lack thereof) was the impetus for this project, and subject access ends this project. A complete performer index (excluding production credits) has been added to the guide. In addition, as a result of my research, the Library is currently making viewing copies of a number of works that exist only in inaccessible formats.

Because this guide was compiled in the course of my summer fellowship at the Library, there was not enough time to produce a complete list of all jazz-related titles in the collections. This first pass through the Library's immense collections nevertheless represents a very substantial percentage of those titles. It is hoped that future updates will uncover titles I missed, as well as add titles newly acquired.

The films and videocassettes in the Library's research collections are not available for loan but may be viewed at the Library by researchers with an appointment.

For a free copy of *Jazz on Film and Video in the Library of Congress*, contact the Reference Librarian; Motion Picture, Broadcasting and Recorded Sound Division, Library of Congress; Washington, DC 20540–4805; Telephone: (202) 707–8572; fax: (202) 707–2371.

For more information on the Junior Fellows Program and future projects that may be available, write to Michele Ostrow, Junior Fellows Program Coordinator, PSCM I, Library of Congress, Washington, DC 20540.

Rebecca D. Clear is completing her bachelor of arts in both film and comparative literature at Cornell University this coming year.

THE LIBRARY OF CONGRESS
OFFICE OF PUBLIC AFFAIRS
WASHINGTON, DC 20540-8610

OFFICIAL BUSINESS
PENALTY FOR PRIVATE USE $300

BULK RATE
POSTAGE & FEES PAID
LIBRARY OF CONGRESS
WASHINGTON, D.C.
PERMIT No. G-103

DATED MATERIAL

LIBRARY OF CONGRESS
INFORMATION BULLETIN

ISSN 0041-7904

If you wish to be removed from the mailing list for this publication check here ☐ and return this page to the above address. If change is required enter on address label and return.

0094389 005
University Microfilms Intern'l
Research Information Services
ATTN V I Cooley
300 N Zeeb Road
Ann Arbor MI 48106